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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

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October 3rd, 1936

LILLIAN GISH AS OPHELIA



As far back as your Editor can remember, there have been no Ophelias, who could make her a brilliant character.

Shakespeare did not write Ophelia to

be a strong character, but an obedient daughter of a garrulous father, who permitted his daughter's love for the Melancholy Dane to be utilized as a means of plucking out the heart of the mystery of Hamlet's madness.

You are familiar with this tragedy of Denmark, in which the King, Hamlet's father, was poisoned by his brother, the latter who ascended the throne, and married the widowed Queen, Hamlet's mother, one month later.

Hamlet grieved at the speed with which his mother took unto herself another spouse, and this grief turned to an obsession for revenge when he learned that his uncle, now King, had poisoned the late King.

Always suspicious of his uncle, Hamlet's prophetic intuition is confirmed when the ghost of his father appears and relates to Hamlet the story of his murder.

Ophelia is the daughter of Polonius, minister to the King. She is a gentle maid whom Hamlet loves, but in order to dedicate himself to the purpose of revenge, Hamlet renounces Ophelia's love. Later Polonius, in conspiracy with Hamlet's uncle and the Queen Mother, coaches Ophelia to thrust herself in the way of Hamlet in order to determine if he has gone mad because of Ophelia's behaviour to him, she having been previously advised by her father that Hamlet was a prince, and therefore his intention towards her was not that of marriage and that she must discourage his alleged love.

Ophelia lends herself to the conspiracy, and Hamlet becomes aware that he is being spied upon. Disappointed that even this innocent maiden whom he loves, should be so corrupted

by that which is, "rotten in the State of Denmark," he bids her "get thee to a nunnery".

Ophelia is distracted by Hamlet's state of mind, her love for him, and later, when her father is murdered, while spying in the Queen's bed-chamber, during a meeting of the Queen and Hamlet, she goes quite mad.

"Hamlet" is essentially a one man play. All the characters are designed to focus the attention upon Hamlet, and yet Ophelia, weak as is her character, endears herself through her very weakness.

Ellen Terry, Julia Marlowe, Gertrude Elliot (Lady Forbes Robertson), are three Ophelias whom your Editor distinctly remembers, all of them were better than was Lillian Gish in the opening scene, but not any of them did as excellent work as did Lillian Gish in the mad scene; and it is in the mad scene only, that Ophelia gets an opportunity to do some real acting.

The opening performance of a play should be criticized gently. John Gielgud's "Hamlet" opened the Royal Alexandra, Toronto, Wednesday, September 30th, to begin its American engagement. It may be that Lillian Gish was too nervous on the opening night to give Ophelia a definite, if fragile outline of characterization in her first scene, but she certainly found herself in the two mad scenes which have, your Editor believes, never been done as well by all the great actresses who have adorned the stage.

John Gielgud told your Editor during the filming of the "Secret Agent" at the G-B London Studios last winter, that he had been invited to play Hamlet upon the Screen, but that he would never play Shakespeare in motion pictures. His "Hamlet" is a notable stage production in general, his own characterization is electrifying in spots but at other times too disconnected and again too volcanic to grasp. After the Hamlet of traditional introspection, the moody, philosophical Dane as played by men of mature years, it is difficult to adjust one's memory of them to a boy Hamlet.

(Continued on Page 7)

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RAY LEWIS

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A NEW DEAL in British pictures does not refer in any way to the President of the United States, but is in consideration of the G-B, M-G-M, 20th Century-Fox combination of interests. It appears that this Deal is not yet settled.

We hear that Mr. John Maxwell, of British International Pictures, Colonel Bromhead, who was in the G-B pictures before the advent of the Ostrers, are bidding for the G-B interest; and that their offer is in excess of the M-G-M bid.

It occurs to the Digest that the better bids in this deal are not the consideration, that is if M-G-M has closed its deal with G-B. It also suggests itself to us that M-G-M must have had the deal sufficiently ratified to prevent the possibility of a better bid. It is not to the credit of Business to learn that any company, after having made a deal, would fail to ratify its contract because of a better offer.

There may be real obstacles to the consummation of this deal, the fear of a dominant American Film Control in Great Britain being the paramount one. But how much of this fear is genuine and not fixed, not propaganda? We know of no British film company which has permitted its British patriotism to interfere with making what it deemed a good American deal.

We have had some experience with film flag-waving through direct business deals; and on each of these occasions the British angle was subordinate to the material advantages involved.

Any American distributor could buy Canadian Rights on British pictures, if he demanded such a deal, and regardless of the fact that Canada preferred to buy British pictures from British producers direct. The idea of American control of British product in a British Dominion was not even considered.

YEARS ago The Digest thought that the American Industry should be satisfied to sell its pictures to Great Britain, and to permit British exhibitors to run their theatres, but this was prior to the time when British producers became such an important factor in the British Industry, and theatre chains in England operated by producer-distributors became the big opposition to Independents.

The G-B-Fox deal was a forerunner of Anglo-American Film relationship. The exchange of British and American film stars was

a further development following the introduction of the Quota Act, the latter which made American capital and active participation in the British Film Industry imperative.

Great Britain demands under its legislation that Americans shall spend millions of dollars in England for production purposes.

The British film, in order to compete with American production, must have Picture Quality equal to American Films, and to have this Quality it must have American distribution, for we know that the British picture cannot live without the American market; and, although there is no Quota restrictions against British Films in the United States, the British producer will not make a valuable market in the U.S. unless the major companies, which are in control of the key theatre centres, cooperate!

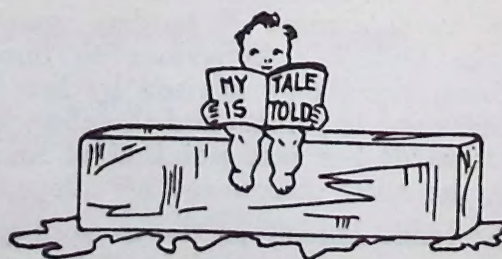
And why should they cooperate? They do not need the British Film to sustain them.

IT may sound childish for me to state that the British Film will get what it wants in America, when the American producer-distributor is a partner of the British Film Industry, but the propagandist generally has a one-track mind and may overlook this angle.

No partner can make money in a profitable venture without making money for the other partner. If the G-B, M-G-M, 20th Century-Fox deal goes through, G-B will become the dominant British company in Great Britain.

If G-B affiliates with another theatre chain, it will not strengthen its theatre position in Great Britain, for it is not in its theatres that it requires strength, but in its financial structure, and its market set-up.

With M-G-M and 20th Century-Fox as its partners, it will not only become the most powerful film enterprise in Great Britain, but the most powerful film combine in the world.



M. H. Aylesworth, President of RKO Radio, Resigns Vice-Chairmanship N.B.C., to Concentrate Work on Film Company



ADVICE ABOUT 'ADVERSE'

RAISE YOUR PRICE-SCALE

And

HOLD IT FOR A **2nd** WEEK

Then

HOLD IT FOR A **3rd** WEEK

And Then

HOLD IT FOR A **4th** WEEK

And Then

HOLD IT FOR A **5th** WEEK

ANTHONY ADVERSE
By HERVEY ALLEN
Starring
FREDRIC MARCH
With OLIVIA de HAVILLAND
ANITA LOUISE • DONALD WOODS
EDMUND GWENN • CLAUDE
RAINS • LOUIS HAYWARD
Gale Sondergaard • Steffi Duna
Billy Mauch • Akim Tamiroff
Ralph Morgan • Henry O'Neill
Directed by MERVYN LE ROY

To Out-Gross the Biggest Pictures of
the Past Five Years—The Way It Did
For **Warner Bros.** at the N. Y. Strand!

Reviews and Previews

"THE LAST OF THE MOHICANS"

United Artists-Reliance

Running Time—90 Minutes



Randolph Scott in
"The Last of the Mohicans"

NOT exactly pro-British in theme, this screen adaptation of James Fenimore Cooper's classic novel, "Last of the Mohicans" contains so much genuine entertainment value, and is so well produced, that the picture should be excellent box-office even in the most rabid pro-British countries. Press reviews in England itself have all been most favourable, the critics choosing to ignore the Yankee propaganda.

The picture contains many characters familiar to Canadians through their history books. Names such as Montcalm, General Abercrombie, de Levis, Prime Minister William

Pitt are all well-known to the average Canadian, and it interested me no end to hear the comments around me when one of these familiar personages appeared or was mentioned in the picture.

For those who have read Cooper's novel and enjoyed it, as indeed nearly everyone who read it, did, the picture will be a great source of enjoyment, for it is one of those very rare phenomenas, a faithful adaptation. Credit for this goes to John L. Baldinton.

ACTION is the key-note of the whole production, with one exciting situation crowding another one throughout the film. The picture opens in the council chamber in London, where "German George II" of England is in conference with his ministers, headed by the youthful Pitt. England is at war with France on three fronts, Europe, India and North America. A large portion of the people and several of the ministers are in favour of abandoning the North American colonies to the French, but King George is not sure. He leaves it up to Pitt, and that far-seeing statesman, realizing the natural resources of the "Colonies", begs the King to send reinforcements to America, and the latter assents. As Pitt leaves the council chamber one of the ministers mutters to His Majesty that Pitt is "mad". "Mad, is he", replies King George, "Well, I wish he'd bite some of my other ministers".

The scene shifts to America, Albany to be exact, where Colonel Munro is in command of a force of Redcoats and Colonials with Major Heyward as second in command. The plan of action is for the British to advance to Fort William Henry and there to make a stand against the French. The Colonials, loathe to leave their homes and families unprotected from the Indians, consent to go along with the British only after Hawkeye, a Colonial scout, obtains the promise of Colonel Munro to

allow them to return to their homes if the Indians should break through at Fort William Henry. On the way to the Fort, the Colonel's two daughters, Alice and Cora, and Major Heyward are betrayed by their treacherous Indian guide, Magua, and are captured by a band of Hurons. The trio are rescued in a thrilling encounter by Hawkeye and his two Mohican companions, Uncas and his father, Chingaghook, the sole remaining member of the once powerful Mohican tribe.

Then follows the siege of the Fort by Montcalm and his forces, and the final surrender of the Fort. After the surrender, the Hurons under Magua's leadership angered at the fact that they are to be allowed no English scalps, make a wild raid on the Fort, killing many, including Colonel Munro, and once more capturing Alice and Cora. Hawkeye, Chingaghook, Uncas and Heyward go to the rescue of the two girls, Uncas succeeding in rescuing Cora, only to be followed by Magua and slain by him, Cora jumping to her death rather than become the squaw of the treacherous Huron. In a dramatic conclusion Alice is rescued by Heyward and Hawkeye, Chingaghook kills Magua, and Alice and the scout pledge their troth.

THE picture is excellently produced, and George Seitz deserves much credit for his splendid direction. The picture could easily have become fantastic, but even the Indians are realistically true and impressive. The action is remarkably fine, with the fight between Magua and Chingaghook the most realistic struggle ever screened. Randolph Scott does good work as Hawkeye, also Binnie Barnes and Heather Angel as Alice and Cora. The real stars of the picture, however, in this reviewer's opinion, are Henry Wilcoxon as Heyward, Phillip Reed as Uncas, Robert Barrat as Chingaghook and Bruce Cabot as Magua, these four give exceedingly fine portrayals, Cabot in particular giving a remarkable performance as the villain. Others in the cast include Hugh Buckler as Colonel Munro, William Stack as Montcalm, Lumsden Hare as General Abercrombie and Ian MacLaren as William Pitt.

The photography, which incidentally is "tops" is by Robert Planck.

IN DEFENSE OF "MARY"

MR. FRANK S. MORLEY of St. Catharines, Ont., in a letter to the Editor of the Toronto Mail & Empire, scathingly criticizes the motion picture "Mary of Scotland" for the "untrue portrayal of Scottish history" as contained in the picture, and the producers of moving pictures in general.

The producers of "Mary of Scotland" did not claim it to be, nor was it supposed to be, a "true portrayal of Scottish history". Adapted from the stage play by Maxwell Anderson, prominent American playwright, the screen version was practically a word for word adaptation of the play. It would follow, therefore, that Mr. Morley's quarrel should be with Anderson and not with Moving Pictures. The picture was presented merely as a drama SUGGESTED by the colorful character of Mary Stuart, Queen of Scotland, and not as her biography.

The purpose of the screen is principally to provide entertainment, and not to give lessons in history. Children are not sent to schools to be entertained, the public does not pay taxes to support the schools for that purpose, nor do people pay money to see moving pictures in order

(Continued on page 7)

"Anthony Adverse" Held Over After Record-Breaking Week at Imperial, Toronto

Reviews and Previews

(Continued from Page 6)

to be educated. Naturally there is a certain amount of education in moving pictures, but as mentioned before, their chief purpose is to provide entertainment, and I feel confident that even Mr. Morley will admit that they have fulfilled their objective in that field.

It would be a sorry situation indeed, if every motion picture, or every novel, that contained historical characters would have to be the authentic story of that person's life. Pictures such as "Henry VIII", "The House of Rothschild", "Disraeli", "Nine Days a Queen" and many others, would be very dull entertainment if a certain amount of fiction were not worked into plot.

TO get back to "Mary of Scotland" and Mr. Morley's criticisms of the picture. There have been many versions of the manner in which Darnley met his death. It is more than likely that those who conspired to murder Rizzio, and who secured Darnley's aid for that purpose, were instrumental in the death of Darnley also, for out of the way, Darnley was not in the way of Elizabeth of England, he being in direct line for the English throne.

The pages of history are not perfumed with lavender, but rather filled with the smell of blood. It is not a pleasant thing to remember that Ann Boleyn, mother of Elizabeth, was beheaded, or that another Queen of Henry VIII, Jane Seymour, also met her death on the executioner's block. But this does not detract from the value of Henry VIII as a King and a great Reformer!

Mary of Scotland may not have been the gentle feminine person that Katharine Hepburn makes her. Mr. Morley quotes Hume as saying Mary "was a violent woman at all times". George Buchanan, secretary to Mary after Rizzio's death, and later tutor to James IV of Scotland—later James I of England—was attacked by those who wished to malign the memory of Mary for his revelation of the true character of Mary as he knew her. A recent biography of Mary Stuart, written by Stefan Zweig, gives the Buchanan story of Mary in its pages. Perhaps Mr. Morley might find this book objectionable also.

ASIDE from the historical accuracies or inaccuracies, "Mary of Scotland" was a magnificent picture and splendid entertainment.

Mr. Morley's suggestion that the picture will serve to illustrate the "grave menace of an illiterate and prejudiced control of moving pictures" is an illustration of the ills to which movies are heir, and the short-sightedness of critics of moving pictures.

The board of directors of RKO Radio, producers of "Mary of Scotland", headed by Mr. M. H. Aylesworth, who gave up the Vice-Chairmanship of the National Broadcasting Corporation in order to concentrate his activities on his other office, that of RKO Radio, is hardly an example of "illiterate control". It might be of further interest to Mr. Morley to know that Mr. Aylesworth was on his way to being Governor of Colorado when he became President of RKO Radio.

"Jay L."

Editorial

(Continued from Page 3)

Gielgud inspires us to study our Hamlet over again and to question whether Gielgud is not truer to the Hamlet which Shakespeare drew than those which we knew, Sir John Forbes Robertson, E. H. Sothorn, Sir Henry Irving, Sara Bernhardt, Walker Whiteside, Walter Hampden, etc.

The Stratford Players gave us a Hamlet also as a measure of Hamlet's worth and perhaps for the purpose of comparison we develop and retain the sense of memory through which faculty we make comparison.

A POET IN OUR MIDST

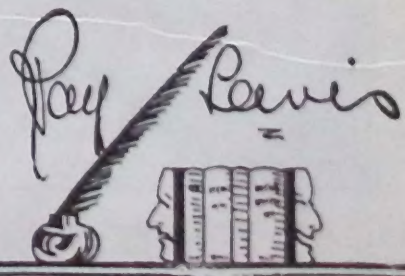
WHEN your Editor met Francis Meynell at the London offices of the United Artists, your Editor knew that in Meynell there was the earmark of a brilliant journalist and every evidence of a delightful conversationalist. We had occasion to meet several times and no meeting was anticipated with greater pleasure by your Editor than the meeting with Francis Meynell.

Your Editor thought he was somewhat too gentle in manner for motion pictures, too modest in his makeup, it was a case of entertaining angels unaware, for little did we know that we were in the presence of a literary luminary, a journalist extraordinary such as we discover in the Bruce Allen presentation, "A Poet Revolutionizes British Film Publicity".

Francis Meynell is in charge of publicity and advertising for Gaumont-British. Publicity and advertising is one of the great needs of the British Film Industry and Francis Meynell is blazing his trail along a pathway in which poet and artist combine their artistry with salesmanship, a combination of talents which the producers of product have utilized to give them national and international markets.

Mr. Meynell said to your Editor, "Mr. Murray Silverstone said, I could do it, I am new to motion pictures, but to discover myself in its service is a fascinating adventure. Perhaps I shall be able to bring my own ideas into a business trained in its own school."

Mr. Meynell has. An American Film Enterprise discovered him. A British Film Enterprise is building prestige and markets for its stars and pictures through him.



Mickey Mouse, Renowned Globe Trotter and Motion Picture Star Celebrates 5th Birthday. Many Happy Returns!

Australian Film Digest

by LEON S. STONE

THE Aussie Tariff Board has, after representations from distributors agreed to allow the importation of certain sized film posters from U.S.A. Two copies only will be allowed entry of 1, 3, 6 and 24-sheet. Wholesale quantities prohibited. Admission is solely for copying and any re-sale will be a legal offence. Will considerably effect film exchanges as only sure-fire box-office pictures will warrant local poster prints on these sizes.

NEW ZEALAND.

TALKIE operators' conditions are so tough throughout the Dominion it is likely that projectionists will in future be licensed. Expected that a Governmental bill covering award rates and working conditions — at present leading to a lot of discontent — will be passed thru Parliament.

Dick Harwood, entering into a 16mm commercial sound films proposition as chief of Apex Films, has started in Melbourne, to exploit this rather unusual trade avenue. Cameras, recording plant and projection apparatus have been purchased and installed in the firm's city offices, theatrette and production studio. Leading sound engineers, cameramen and technicians have been signed up. First film soon under way.

Kings Theatre, Gordon (Sydney suburban), ran a Saturday show beginning 7.15 p.m. and finishing at midnight. Feature pics were "Rose of the Rancho", "Millions in the Air", "The Murder Man", with shorts, "Tales of Vienna Woods", "Crime Doesn't Pay", "Mickey the Mouse", Laurel and Hardy, for good measure! Regular Saturday procedure for this house.

MAE WEST'S "Klondike Annie" has been summarily ejected by the Aussie Chief film censor, Cresswell O'Reilly, and will not be screened in any part of the Commonwealth. Paramount took the decision to the Censor Appeals Board with the same result — "Annie" will not strut her stuff in this country. And so the soul of a nation is saved from contamination.

Victorian and New South Wales Governments will get together on Aussie film quota operation in both States to ensure uniformity of action in rejecting and accepting local made features for the quotas.

THERE has been a general exodus overseas of Australian girls who have made good in Aussie films. Margaret Vyner already in Hollywood is now visiting London. Molly Maguire who played opposite Charles Farrell in the same film as Miss Vyner — "The Flying Doctor" — has sailed for Hollywood. Jocelyn Howarth, leading lady in several local talkies, is also in Hollywood. She landed a two picture contract from Universal and is likely to be used by other companies. Zane Grey has offered Nola Warren a contract to star in a series of his own Westerns. She has not yet decided whether she will hit the Hollywood trail. Both Nola Warren and Molly Maguire are only 17 years of age. We breed film stars young out here!

Zane Grey farewelled us with a promise to return in 1938 for more big game fishing — this time in the Gulf of Carpentaria. His Aussie feature film "White Death" is in the cutting and editing room following completion by shooting sequences in and around Sydney suburbs.

Barrier Reef Productions behind the enterprise are so impressed with the uncut "rushes" they will sponsor a couple more features. "White Death" will receive its Aussie premiere at the end of September in Sydney.

Two cinema figures recently here, Englishman Lawrence Grant, from Hollywood, holidaying after 26 years on American stage and screen is on a leisurely world tour before arriving home in London for next year's King's Coronation ceremonies. His wife meets him in England. Tempe Pigott, Aussie born actress, back in her homeland, after having some of the leading character roles in Hollywood films.



Forty English Exhibitors Spend a Day in Toronto, Following Recent Hollywood Visit. They "Say It With Flowers" To Ray Lewis.

Universal's "My Man Godfrey" Cleaning Up at Box Offices Across Continent

British Film Digest

*Special to The Digest, from Dennison Thornton,
London Correspondent.*

BELIEF in the existence of a large public which would like to see again some of the outstanding motion pictures of the past has led to the opening of a number of Repertory theatres all over London. The two best known are the Everyman in Hampstead, and the Royal Court in Sloane Square. Both specialize in revivals, and both are doing a flourishing business.

The Everyman conducts its policy along international lines. Here you can see films old and new — films representative of every important producing country. At the Royal Court they specialise in revivals of old American and British *talking* pictures only. In other words you won't find films of the pre-sound era at this theatre.

Recently, the Everyman sponsored a "History of the Film" festival, one of the best and most interesting ideas ever planned by its enterprising manager, Mr. Fairfax-Jones. A series of five programmes was arranged covering development of the motion picture from 1896 to the present day. The first programme (1896-1916) consisted of a number of "primitive" pictures, "The Great Train Robbery" and "The Birth of a Nation". The second programme (1916-1924) included early Mary Pickford tear-jerkers, John Bunny and Flora Finch comedies. "Tillie's Punctured Romance" with Marie Dressler and Charlie Chaplin, and sections of films in which Douglas Fairbanks, Rudolph Valentino and Lon Chaney appeared.

The post-war era was devoted to the birth of the German film industry and its efforts to compete with Hollywood. This period was represented on the programme by G. W. Pabst's "Crisis", "Warning Shadows" and "The Cabinet of Dr. Caligari".

Programme three showed development of the "interest" film, the news-reel and the advent of sound. Al Jolson's "The Singing Fool" and Universal's "King of Jazz" illustrated the birth of the talkie.

Programme four was devoted to a variety of experimental films while the fifth and last section in the series consisted of a mixed-bag of first-class modern productions including a John Grierson "documentary", a Disney cartoon, G-B news, a color short, a silhouette film and a Sacha Guitry comedy feature, "Bonne Chance".

Previous to this "History of the Film" the Everyman held a revival of all the Marx Brothers' comedies. Business was terrific. I tried to get a seat myself one night. It just couldn't be done.

At the time of writing this theatre is reviving pictures made by Ernst Lubitsch and Fritz ("Fury") Lang. Lubitsch is represented by "Monte Carlo" and "Trouble in Paradise"; Lang by "M" and "Doctor Mabuse". And again "capacity business" is reported.

The Repertory Theatre movement is certainly proving a profitable one!

Times Criticises G-B

OBJECTION to the engagement by Gaumont-British of an American director to make a picture dealing with British army life was made in a recent editorial in the London "Times". The criticism was in connection with G-B's "O.H.M.S." (tentative title) which is now in production with Raoul Walsh directing. The "Times" maintained that for a subject of this kind, a subject which was being produced with the co-operation of the War Office, the Army Council and several be-medalled dignitaries of Whitehall color, a British director should have been engaged.

Replying to these objections in a letter to the editor, Mr. Michael Balcon, G-B production chief, pointed out that "O.H.M.S." was not "an essay in documentary propaganda, but a work of fiction". The producers contended that, in the circumstances, the picture was "entitled to receive the same treatment as works of fiction in other media.

"We engaged Mr. Walsh as an artist", the letter stated. "You refer to him as a 'technician'. How deplorable that a non-British 'technician', say Herr Furtwangler, should be permitted to conduct an Elgar symphony! How detrimental to British prestige that Mr. Komisarjevsky should be allowed to produce 'King Henry V'! . . . We would beg you to withhold further criticism until you are in a position to judge whether he (Mr. Walsh) has performed his task well or ill".

Objection overruled!

"Tale of a Gipsy Horse"

NEW WORLD PRODUCTIONS, the British arm of Twentieth Century-Fox, announce through Robert T. Kane that their first English picture will be Don Byrnné's "The Tale of a Gypsy Horse". It will be produced in technicolor at the cost of £100,000. Korda's Denham studios will be used. No cast or director has been named.

Further production news comes from Arnold Pressburger who will shortly begin work on his first British Cine-Alliance film. This is to be a biographical subject, "The Story of Edmund Kean". Perhaps I should add that Kean was a celebrated English actor who once earned £10,000 a year for 18 years. Yet he was invariably broke and on one occasion found himself unable to pay a paltry debt of £25. He drank heavily and was capable of displaying a pretty temperment. But apart from his love of Bock and spirits he indulged in no extravagances that might explain what he did with his income. If this is a picture of the "private life" order, perhaps Mr. Pressburger will pose a solution.

Still another new British producing company is Helgal Films who are to make their bow with "Folly of Youth". It will be directed by Simon Barstoff, producer of a number of successful pictures of French origin. Some years ago Mr. Barstoff was associated with UFA. This was before the birth of Nazism. One of his best-known films was "The White Devil" which I remember seeing at the Starland Theatre in Winnipeg.

**Robert Benchley's M-G-M Short "How to Vote" Receiving Public's Vote
for First Class Entertainment and Comedy**

Washington Film Digest

*Special To Canadian Moving Picture Digest
From Digest's Washington Bureau.*

WASHINGTON, D.C., Sept. 21—(CTP)

WASHINGTON joined Hollywood and the Nation last week in offering sincere obituary tributes upon hearing the news of the sad passing of Irving Thalberg, the "Little Napoleon" of the Films, creator of "Mutiny on the Bounty", "Barretts of Wimpole Street", "Ben Hur", and other smash productions. Outstanding Governmental figures joined prominent industry leaders in offering special expressions of regret upon the occasion of the sudden death of the motion picture production genius and husband of Norma Shearer.

Deeply shocked when informed of Thalberg's death just as he was clearing his desk for the day in the Treasury Department, Comptroller of the Currency, J. F. T. O'Connor of California, President of the California State Society, declared: "I am deeply grieved and shocked at this news. Irving Thalberg was one fine little fellow. Only several weeks ago I lunched with him, Thomas Burke of the Commerce Department and others prominent in the world of movies in Mr. Mayer's Hollywood office. I can hardly believe the sad news of his death. Irving Thalberg's passing is a great blow to the motion picture industry and a tragic loss to all of us who had the privilege of knowing him."

"In the passing of Irving Thalberg," stated A. J. Brylawski, Manager of Warner Brothers Washington Chain and President of the Capitol MPTOA, "I have not only lost a personal friend, but the motion picture industry has lost one of its greatest geniuses of all time. To his bereaved family I can only join with the rest of the motion picture world in extending my deep-felt sympathy and sorrow."

"What a loss to the industry!" exclaimed William (Bill) Farnsworth, head of the WPA theatre-motion picture project. "Only yesterday I saw with interest a picture of himself and his wife, Norma Shearer, in a newspaper. It is difficult to believe that such a noted friend of the motion picture industry has passed away. All who knew the 'boy genius of the movies' loved him and I doubt very much if his place will ever be filled again in Hollywood in the same way."

THE speed with which developments in the Television field are progressing in answer to the crying demand from the public in the leading cities of both United States and Canada was revealed here this week when Canadian Moving Picture Digest learned that Dr. William Priess, head of the International Television Radio Co., was appearing before the Securities and Exchange Commission to register one million shares of his company's stock for underwriting.

In an exclusive interview with the Moving Picture Digest, Mr. Priess declared quite frankly that he was quite certain that if motion picture producers did not fall into line with television broadcasters the Television people would soon meet the public demand for movies in the home by producing their own movie shorts.

"Television broadcasts of motion pictures will not be the least bit difficult to produce," Mr. Priess stated, "Naturally there will be no necessity for such large and elaborate sets."

Developments in television, however, Mr. Priess stat-

ed will in all probability spell doom for the small motion picture exhibitor.

According to reports, the International Radio Television Corp., a four million dollar share company, has obtained patents in television and has developed the new art further than any other experimental laboratories thus far. Dr. Priess claims that so far as his firm is concerned Television is no longer in the experimental stage but is at present a reality, since at their plant they have finally perfected a three-foot receiving screen which can be seen from any angle of vision.

Dr. Priess in commenting upon the question of co-operation with the west coast predicted that should Hollywood fall into line with Television broadcasters the motion picture industry would enjoy one of the greatest business booms it has seen in years.

"The legitimate stage," Mr. Priess continued, "is still another field of entertainment which should benefit by television development for on the legitimate stage we find settings and circumstances completely adaptable to a television broadcast."

Meanwhile the question of movie competition in the television has been cited as a real bone of contention at recent hearings conducted by the Federal Communications Commission here. According to many witnesses at these hearing as well as observers in and about the capital city, the prospect of television from the present point of view would narrow down to one question — who, the radio interests or the movie interests, would be the final factor in control of the new industry? Radio obviously controls the broadcasting equipment, but the Motion Picture industry on the other hand essentially holds the medium through which motion pictures may be broadcast either over the coaxial cable or by television itself, after it has emerged out of the experimental stage and is placed on the market for public consumption.

What appears to be a feather in the cap of the West Coast producers was the announcement recently that the extensive problem of achieving the perfection of three-dimensional motion pictures may at last have been achieved, which was disclosed to the commerce department from commercial attaches in Rio de Janeiro.

The Department of Commerce dispatch tells of the achievements of Dr. Sebastian Comparato of Sao Paulo, reported to have finally perfected equipment for stereoscopic projection of motion pictures. Public exhibition of his invention followed more than twenty years of research.

Details supplied by the inventor as chronicled in the departmental report, indicate the third dimension effect is accomplished through a special screen made of copper sheeting mounted on a steel frame. A coating of gelatine is first placed on the copper surface. This is followed by another layer of absorbent fibrous material which has been treated with silver salts.

The variance in depth of absorption of light rays by the screen given the effect of depth in the projected image, the inventor declares. It is pointed out that no modification is necessary in either the film or the projector, although minor changes must be made in the sound apparatus because of the special screen. Whether the new development is applicable to Television broadcasting in its present stage is as yet debatable.

20th Century-Fox Seeking Control of Roxy Theatre, N.Y.